

Wendy Heller, *Music in the Baroque*
Chapter 3: Theatrical Baroque

General

- Theater as political tool, both dangerous and pleasurable
- Varieties of musical theater — opera, ballet, tournaments, *intermedi*

Monteverdi's Mantua

- Music and the arts supported Mantua supported by the Gonzaga family — Duke Vincenzo and his son Francesco
- Claudio Monteverdi, *L'Orfeo* (1607)
 - Based on Ovid's *Metamorphoses* and influenced by Peri's *Euridice*
- Mantuan wedding entertainments in 1608, featuring the opera *Arianna*
 - Prominence of laments, including *Lamento d'Arianna*, monologue recitative, only surviving excerpt
- Compare with Claudio Monteverdi, *Lamento della ninfa* (from *Madrigal guerrieri et amorosi* (Warlike and Loving Madrigals, Book 8)
 - Ostinato bass – descending tetrachord signifying lament
- Expressions of early modern notions of female virtues (silence and chastity)

Opera in Italy and Beyond

- Rome: patronage by the Barberini family
 - *Sant'Alessio*, 1632
- Florence: patronage Christine of Lorraine and Archduchess Maria Magdalen, regents for Prince Ferdinando de' Medici
 - Francesco Caccini's *La liberazione di Ruggiero dall'isola d'Alcina* (1625)
- Italian opera flourished at courts beyond the Italian peninsula, including Munich, Poland, Dresden

Other Varieties of Musical Theater

- Importance of spoken dialogue, dance, and participation of nobles in non-operatic entertainments
- England
 - Music in Shakespeare's plays
 - English masque (and anti-masque)
- France
 - Court ballets
 - Participation of Louis XIII (and later Louis XIV)
- Spanish comedies, balls, and masques- *particulares*
 - Flourished especially under patronage of Philip IV

Exoticism

- Opera and musical theater throughout Europe shows influence of influence of colonial expansion — experiences of missionaries and explorers in Asia, Africa, and the Americas
 - Use of characters representing “exotic” characters: Africans, Native Americans, Chinese, Muslims, Gypsies